



Potters Guild of British Columbia

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NEWSLETTER

September 1995

Celebrating 40 Years of Service to the Community



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Potters' Guild of B.C. NEWSLETTER

The NEWSLETTER is published 10 times a year as an information link with members. Submissions of articles, letters and notices are welcome, and should be in the Guild office by the third Friday of the month. Text may be edited.

Executive Director/Editor: Jan Krueger

Editorial Board: Tam Irving, Gillian McMillan, Carol Mayer

Gallery Manager: Jane Matthews

Gallery Assistants: Darlene Nairn, Julia Maika, Christina Loch, Tamara Ball

Advertising Rates:	Full Page:	\$130.00
(not including GST)	1/2 Page or 1 column:	\$ 65.00
	1/4 Page or 1/2 column:	\$ 40.00

*Deadline for all ads is
last Friday of the month*

Unclassified Rates:	Members of the Potters Guild of B.C.	free
(not including GST)	Non-members: minimum up to 3 lines	\$8.00
	per column line thereafter	\$2.00

1995 Membership Fees (based on calendar year only):

Individual: \$35.00

Seniors/Full time Students: \$20.00

Institutions/Groups/Corporations: \$70.00

Family or Studio(max. 4 persons): 50.00

Board of Directors: *President:* Keith Rice-Jones; *Vice President:* Linda Doherty; *Treasurer:* Pat Taddy; *Secretary:* June Macdonald; *Directors:* Tam Irving, Carol Mayer, Gillian McMillan, Ron Vallis, John Clouthier, Faye Hickey

ISSN 6319 812X

TO MY FELLOW GUILD MEMBERS

First things first; a BIG hearty thank you to the people who agreed to work at the PNE booth. They were particularly rare individuals! I'm recovering from the ugly experience of trying to muster a grand total of 20 individuals to participate in an information booth at the PNE. I made over a 180 phone calls, logged in over 40 hours of time and, in the end, was unable to find enough members of the guild willing to be involved. I can appreciate that labour day weekend is a busy time for many, but still...

What we passed up was the chance to have 4 different mini-exhibitions each day. It was an opportunity for members who don't sell in the gallery to publicize their work, where they do it, why they do it and where it can be found. It was a chance to let the B.C. public know the difference between the 99cent mug they buy at Ikea and the one they pay considerably more for from you. It was a chance to let people know the difficulties we have juggling jobs, children, significant others and our love of clay. After my last conversation with the arts co-ordinator for the PNE, I suspect that it will be an icy day in hell before this opportunity comes our way again.

I often hear fellow members (including, until very recently, myself) complain about the sensation of being left out of the executive decisions. Perhaps so, but we are all welcome at the board meetings. Personally speaking, I've only attended the annual general meeting. And, after my experience of non-returned phone calls last month, I surely don't blame the board members for not calling each and every one of us when there's something heavy on the plate. It is our own respectability, as functioning adults, to participate in our guild. Our mandate is to increase the awareness of what we do with our chosen material, clay.

What would you like to see done? Are you able to put time into seeing it done? Remember that the board members are just fellow mud-muffins with jobs and families of their own. Incidentally, five of the seventeen people who did agree to do the PNE were board members who already volunteer several hours each month. I suggest you think of one thing, no matter how small or large, that would benefit us, the muddy people, and think about how to get it done. Can your friends in the guild help you? Is this your chance to make new

guild buddies? I'm aiming for a big picnic next year, so I can get a chance to match faces to the voices I heard over the phone last month.

Oh yes, I'd like to put together a page of clay nightmares, firing disasters etc. . I have a rich diversity of personal memories to draw upon, and would love to hear other people's experiences. Perhaps it could become a regular monthly feature? Send them into the newsletter and think of all the valuable learning material you'll be sharing with the rest of us. Not to mention the giggles!

KAREN OPAS

GALLERY NEWS

Phew! What a summer we've had here at the Gallery of BC Ceramics. Although Gallery sales have slowed down a little during this, the third week of August, we are still 21% ahead of last year (to date) and seem to continually be needing and receiving more inventory. The Gallery's August exhibit, *The Yakimono of Tozan*, has received a very positive reaction from the public; not only did the Gallery benefit, but the Tozan Cultural Society and the kiln-building project also gained further public recognition and awareness, with much credit to the August 8th article in the Vancouver Sun. The Gallery had originally planned to follow Yukio Yamamoto's show with a retrospective exhibit in September to celebrate our 10th anniversary on Granville Island. However, due to too little time and too much research and information needed, this concept has been postponed until the new year. Fortunately John Cloutier, Heather Chapman & Jennifer Ross agreed to put together *Three Forms of Enjoyment*, a show of raku work, without much notice - thank you! The opening reception will be on Saturday, September 9th and the exhibit will run until the end of September. In October, the Gallery will present a show of work by members of the West Coast Clay Sculptors' Association. Juried by Sally Mitchener, David Robinson and Jane Matthews, *Metamorphosis: Sculpture of the Autumnal Equinox* will open on Saturday, October 7th.

The feature artists planned for September and October are Julia Maika and Darlene Nairne. Maggi Kneer's featured work in August included a range of large platters and

"By being circulated...works...are transformed into nonsignifying objects. The canceling out of the will to be meaningful makes the artist a meaningless being."

Octavio Paz, Essays on Mexican Art, p. 294

bowls, vases and mirrors and was very successful in the Gallery.

A reminder that **September 30th is the deadline for submission of Gallery Exhibit Proposals** - the application form can be found in last month's newsletter or is available from the Gallery. Also, the annual **membership-wide Christmas show** will be in **December** this year. There is still no finalization of a title, but the theme remains to be something associated with the preciousness, giving, and the magical air of the holiday season. Please contact Jane at the Gallery (669-5645) for more information or regarding delivery of work to the Gallery.

JANE MATTHEWS

CHAIRMAN'S CORNER

I hope everyone has enjoyed the paradox of a restful and productive summer. For most people there is a change of pace and activities even if it's going down to the fireworks or sitting out on the deck with a few friends, a bottle of wine, reluctant to let go of the last of a soft summer night.

As a teacher my summer plans are full of all the pots I never had time to do during the year. Like last summer, we thought we might reorganize the studio space so it's more efficient. However, the rest of life also backs up and there was a path to lay, work to do on the house, fruit to can and visitors to find beds and activities for. A few single days out, a raft trip, 3 days on Galiano Island (staying with potters of course) and 2 days on the Tozan have to count as our official holiday but as, I think it was Bernard Leach or Michael Cardew said, "Potters don't really need holidays."

Although there is generally a summer hiatus for the board,

• QUOTABLE QUOTES •

"It is inherent in our intellectual activity that we seek to imprison reality in our description of it. Soon, long before we realize it, it is we who become the prisoners of the description..."

Social institutions are what they do, not necessarily what we say they do. It is the verb that matters, not the noun...

...(W)e become symbol worshippers... In these circumstances the social and political realities we are supposed to be grappling with change and reshape themselves independently of the collective impact of our ideas. We become the creature and no longer the partner of social realities." Aneurin Bevan in *In Place of Fear*

things never come to a stop especially with staff holidays, changing exhibitions - the very special exhibition by Yukio Yamamoto garnered great interest and 2 pages in the Vancouver Sun - and other ongoing activities. (see separate article on board retreat.)

Karen Opas kindly volunteered to organize a roster for a free booth space that we had been given by the PNE - an excellent opportunity for the Guild. After spending an enormous amount of time on the phone, several cancellations made it just untenable - a high proportion of volunteers were board members who already volunteer much time for the guild. It's a difficult time for everyone but it is a pity we couldn't take advantage of the offer. I understand Karen has her own analysis elsewhere in the newsletter. Thank you Karen.

Karen has expressed an interest in running for the new vacancy on the board caused by the resignation of Dawn McNamara over the summer. If anyone else is willing/interested they should contact either me or Jan. The position will complete the existing term of 18 months. New positions will be up for election at the AGM, which will have to be moved on a week if we want it to coincide with Made in Clay. The board is always anxious for new blood so eat lots of garlic.

A new initiative that has been discussed was to have a mid-year Guild focus event between AGM's. This year the ideal event appeared to be the first firing of the Tozan kiln. Planning for this was delayed as there wasn't a firm date for the firing.

Many potters have been involved in the various stages of the kiln, from materials salvage at Crane to physically building in Nanaimo. (As I write, I have pieces in progress for the firing.) I would like to say that without the vision of Les Beardsley and the enormous time and dedication of his family spearheading this project would never have happened.

The first kiln is being opened Saturday, October 14, and this would make an ideal festival time for potters from across the province to collect their pots from this historic firing or to be part of an event that celebrates the essence of making pots. What better time to come together as a guild. It is very informal as far as the guild goes but there will be a lot of other potters there and a lot of pots.

KEITH RICE-JONES

GUILD NEWS

We have received information from CABC that another consignment craft shop has gone bankrupt and that the trustee has seized the consigned articles as assets of the company to be placed on sale to recover liabilities. CABC advises that the only means for a crafts person to protect their interests in consignment selling arrangements is to complete a Personal Property Registry form provided by

the Provincial Government prior to leaving work with the retail organization. These forms are now available at Craffthouse on Granville Island. There is a nominal fee for registering the form which would be more than offset in the event of a retailer bankruptcy.

We have also received two bulletins from Health Canada outlining proposed changes to legislation controlling the use of lead and cadmium in ceramic glazes. These indicate significant reductions in the amounts of these compounds that will be allowed in ceramic glazes both for inside and outside surfaces of functional ceramics. Members who want more information can receive copies of these bulletins by contacting the guild offices.

At this writing, guild membership for the year has reached 396 persons and groups. Our target for the year was 400 which will probably be achieved early next month.

We have also made arrangements with a number of other guild and pottery club members to receive copies of their newsletters and information bulletins. Beginning with this issue of the newsletter we will start extracting information on workshops and events that might be of interest to all potters. If your club or local guild has a newsletter or information bulletin that we do not currently receive, please try to ensure that a copy is forwarded to us so we can help you promote your events.

Mutual of Omaha, the company that provides insurance benefits for guild members has announced a new program for members that carry disability insurance that refunds 75 percent of premiums paid in the event of a disability claim if the beneficiary has made no claim during the previous 10 year period. A Mutual representative should be contacting members carrying this kind of insurance to explain the program in the near future.

JAN KRUEGER

CLAY COMMUNITY HAPPENINGS

Fraser Valley Potters Guild:

September 21: Guild meeting with Gordon Hutchens
September 22: Juried show critique
September 28: Show opening at Fort Langley Museum
September 30-Oct. 1.: Campbell Valley Raku event

Contact: Steve Hook, 855-4287

Richmond Potters Club:

September 9: Richmond Art Gallery, Salute to the Arts, Juried sale
November 4-5: Arts Centre Winter Craft Sale
December 1-2: Potter's Christmas sale

Contact: 231-6440

Arrowsmith Potters Guild:

Les Crimp has sent along two articles from recent Nanaimo newspapers indicating that our newest guild is making something of a name for itself. Evidently, the guild, under the team name of "Mudslingers" won the intermediate first prize of \$2000 at the Parksville sand castle contest this year. Also, the group is moving forward with negotiations to take over the old train station in Parksville and turn it into a pottery centre. Les has visited here a number of times and I'm sure his energy will make it possible for this to happen in some way.

Tozan Society:

Firing Schedule:

Sept. 15: all bisqued pottery to kiln site, care of Elke Mihic, 388 Camosun, Nanaimo, V9R 5X4, ph. 604-754-1946. Firing fee: \$10. All work must be high fire clay or porcelain clays. Glazes should be up to cone 11.

Sept. 15—22: Glazing

Sept. 23-Oct. 1: Kiln loading

Oct. 1: First fire ceremony for the tozan Naboragama. More on the ceremony later.

Oct. 7: Stop firing

Oct. 14: big celebration and kiln opening

Help is needed on firing teams around the clock. Contact Les Beardsley if you can help at 604-245-4867

Board Chairman, Keith Rice-Jones will be in Revelstoke to attend the Mountain Arts Festival Sept. 23-24. Guild members from the area are invited to drop by and see Keith.

RANDY BRODNAX WORKSHOP

The Randy Brodnax workshop in July turned into a really educational, inspiring and enjoyable weekend for an enthusiastic group of potters. On a hot Friday evening, Randy demonstrated throwing some very big (Texas style) pots using his dry rib technique with rapid drying blasts of heat from a tiger torch. When they were very thin he drew some snakey lines around them, stretching the clay from the inside using his booger finger. He also created some characters of an alligator and a large turtle (creatures he's met while fishing) which were thrown, altered and pieced together.

Randy is a potter born and raised in Natchitoches, Louisiana. He received his M.A. from Alexandria University in kiln design. Now he chairs an art department at a community college in Dallas where he hosts large

participatory lectures in art appreciation as well as running a dynamic clay studio.

He comes to our region every two years for a two week intensive at Pearson International college in Metchosis. He teams up there with Robin Hopper who teaches a glaze technology course.

On Saturday and Sunday in the daytime, he showed us how to paint on bisqued pots that were wrapped in tin foil, using the bright colours from smoke bombs. Then we locally reduced areas of these to tone them down, dry torching small amounts of cotta and straw underneath them. He gave us a terra siglatta recipe for bisque ware that we put on the pottery we brought. These were dry polished with a shoe shine brush, wrapped up in the cheapest toilet paper and reduced in a large tin can. Next he set up his kiln. It is made of six welded panels of angle iron and expanded metal mesh. The top piece is arched, it has a hinged door, a variable size of 16 to 20 cubic feet and can be fired up to cone 6 in three hours. A layer of 8 pound, one inch thick fiberfax is pinned to the front with high steel alloy buttons. The whole kiln literally assembled in less than five minutes. It disassembles in the same time. You just have to wait for it to cool down first. We fired it using a rented 100 pound propane tank but the burner orifice can be adjusted to burn natural gas. Hot pots were treated with fuming ghosts of ferric chloride and coarse animal hairs, then reduced in a very controlled and predictable atmosphere. Our firing part of the workshop was hosted at the West Point Grey Potters Club under the generous shade of a huge maple tree.

Randy loves to cook as much as to play with clay and on Saturday night he produced a feast for everyone with some of his specialties, spicy cajun blackened fillets, Louisiana dirty rice, four local salmon done up with more southern flavours and lots of cold beer.

JOHN GIVENS

BOARD RETREAT

In June, the full board met with a facilitator for a full day retreat. The idea was to take a block of time and try to take a fresh look at who we are, why we are, where we have been and where we are going. Having an outside facilitator really helped us focus on the bigger picture as it is really easy to get bogged down in details. It needed a follow up meeting to coalesce and prioritize the ideas from the retreat. The outcome is a restructuring of board working committees as follows:

NEW WORKING COMMITTEE STRUCTURE

COMMUNICATIONS:

- Newsletter
- Publications
- Marketing

PROGRAMS:

- Exhibitions
- Events (eg. Made In Clay)
- Workshops
- Fundraising

OUTREACH:

- Membership
- Public
- Resource Centre

GALLERY

The board are all volunteers working for their guild and would really value input and involvement from the membership on any of these working committees. As mentioned in a previous newsletter, Rosemary Amon has expressed an interest and willingness to be involved with the outreach committee. Your guild needs your involvement.

BOARD MEETINGS

Board meetings usually happen every 2nd Thursday of each month. This month because of scheduling difficulties the board meeting will be held on Sept. 11, at 6:30 in the guild offices. All members are reminded that they are welcome to sit in on board meetings.

We plan to try a new format:

- The initial part of the meeting would be for staff and committee reports, input and feedback;
- The second part would be a forum for board and members so that membership are able to have input, make suggestions or raise concerns directly to the board. If you cannot make a meeting but wish to have input you can always contact either the board member for your area (see June newsletter) or the chair (currently Keith, 522-8803).. If you wish to have input at the meeting, it would be appreciated if you would contact the chair before hand.
- The third part would be an option for any in camera business the board may have.

YUKIO YAMAMOTO WORKSHOP

I wanted to go to this workshop because of my interest in the Japanese ethic and my involvement in the tozan kiln project. Yukio, one of Japan's living treasures is over here to design and supervise the building of the Nanaimo Tozan. He has virtually single-handedly revived the art of the tozan, the Naboragama, the multi chamber, hill climbing kiln with the special Dogi fire chamber. After his own, and the one he built in Flagstaff, Arizona, this is only the third (the biggest and the best) in the world.

The pieces Yukio makes are as idiosyncratic and personal as the kilns and the fire itself. Part of their design

incorporates possibilities for the fire and its ash deposits to work some magic. As he worked, he talked in Japanese and was brilliantly translated by David Lloyd from Kwantlen. David had an excellent rapport and was able to communicate nuances with great skill, humanity and humour. Listening was a special experience as one had to watch and listen to Yukio for the nuance and then David for meaning.

Before really starting properly Yukio quickly made some slabs for later use: a quick slice up, any old how, bashed flatfish with a 2x4 and then a quick roll between canvas. These would be later torn and joined into sculptural vases as a sort of three dimensional collage. The scale and elan of these was inspiring.

On the wheel, Yukio made a series of different style tea bowls and other articles for the tea ceremony. Normally throwing on a traditional Japanese wheel, the shimo was "too good" and batts were put onto the wheel head with careless blobs of clay to give a charming wobble to the slow throwing (but the bowls kept lining up).



MADE IN CLAY

There will be a meeting of Made In Clay '96 participants on September 21, 1995 at the Guild offices on Granville Island at 6:30pm. The purpose of the meeting is to organize working committees for implementing the '96 event. All registrants should try to attend this important meeting.

At one point throwing a lid for a water jar which veered and teetered wildly off centre, one could feel the group tension as they reached for their mental needle tools. Yukio's comment was, "Well, maybe it will look better tomorrow." When he did return to it and carved the edges to fit the container it was breathtakingly right.

Some tea bowls returned to the next day were traditionally trimmed in the Korean way with a single deep spiral cut that left the raised lip in the centre. (The bowls had been thrown with a small depression inside for the remaining tea leaves.) Other tea bowls had their feet facet cut by hand with a huge home made wooden dagger and yet others were torn and repaired with pieces torn from other bowls.

Yukio talked about his kilns being "bad boy" kilns that needed understanding, skill and coaxing and about preferring difficult clay because it meant that he couldn't take anything for granted. There were all sorts of other life parallels in his momentary like it being easier to make friends with someone smaller than yourself as an analogy to quite, unflashy pots that own their imperfections.

We had slides of work from his own tozan and of the building and firing of the Flagstaff tozan and as a wrap up activity Yukio prepared some small totem blocks and encouraged everyone to work into these so that they could be in the first Nanaimo tozan firing.

It is a pity that more people did not take advantage of this workshop, though one person did come down from Alaska, as Yukio's whole approach to the material, process and firing and how it was all part of his life and everything made the two days with this diminutive, 70 year old, truly memorable.

KEITH RICE-JONES

July 1995 Gallery Sales

Functional Ware:	Total Number of pieces:	363
	Average Value:	\$40.96
Figurative Work:	Total Number of pieces:	25
	Average Value:	\$234.72
Raku Work:	Total number of pieces:	5
	Average value:	\$78



TECHNO TIPS

"Troubles overcome are good to tell." - Yiddish Proverb

Ten years ago when I first started making majolica glazed earthenware, 'Murphy's Law' quickly came into effect (i.e., what can go wrong will go wrong - and it did). Most problems were solved by developing a suitable glaze and by developing my own clay body that was appropriate for strong, durable, utilitarian ware. One problem persisted: I could not seem to make any sense out of the white spots that would break out on the decorated areas during a glaze firing. I could live with a few spots, but, after some firings there could be so many spots that the decoration was essentially ruined. These spots were not blisters or pinholes where there was an actual hole in the glaze surface. This spotting was not a glaze flaw but rather evidence of the passage of gas through the glaze and decorated area which in turn caused the white spots where the gas had exited.

I had seen or experienced this problem using high fire gas firing and the fact that there was virtually no technical information available on the cone of 04 firing range left me with no other alternative than to come to an understanding as to what exactly was happening in the kiln. One clue, in the beginning, was that those pots that were glazed only

on the inside surface had no spotting at all. The obvious culprit had to be gas coming from the clays in the clay body and glaze. I am sure many of you have experienced bisque firing clay bodies that produce clouds of blue, acrid smoke. These gases are produced by the burning out of carbon and sulphur. Most of these gases have burnt out by 900 C. (1652 F). So this should not be a problem given that cone 04 is 1940 F. However, some sulphur can require a temperature as high as 1150 C. (2102 F) to completely burn out. So, why not bisque to 2105 F and then glaze fire to 1940 F. so that there are no more glaze flaws? With my clay body, this would be like trying to glaze a stone, obviously not a practical solution.

Now back to those pots which were glazed only on the inside and that never had any spotting. Why was this so? Well, the foul little gas bubbles are lazy and they take the path of least resistance (i.e., via the relatively porous clay body, not through the thick syrupy melting glaze). Now if I had glazed everything on the inside surface, this would have been enough - but I did not do this. However, at this time I bought two new (used) kilns that took a long time to fire (i.e., old elements, dense setting). The spotting disappeared. In retrospect, this is what I think was happening - given that all the carbon and sulphur did not mysteriously disappear out of the clay. The slower bisque firing was allowing more of the gas to burn out and even more important, the slower glaze firing was allowing the gas to burn out in a less violent way. A more rapid firing would cause larger bubbles of gas to be released over a short period of time with enough force to create an opening or spot in the overglaze color.

The slower firing was burning off the gas slowly enough to prevent the force of the escaping gas from causing large escape pockets in the overglaze stains. I think it is important to remember when we use the term "Kiln Firing", what we really are doing is firing the clay and glaze, not the kiln. Turning the timer and switches on and walking away just will not work, electric kilns require as much if not more attention than gas kilns, particularly when firing majolica. I fire my bisque kilns to cone 06, slowing the kiln down for the last 200 F. (I use a \$100 analog pyrometer to keep track of the kiln temperature rise). The glaze kilns are fired to cone 04 in the setter with large cone 04 visible through the peephole and the analog pyrometer. I try to give the kiln at least three hours between the bisque (cone 06) and glaze (cone 04) temperature.

Try to become as aware as possible of the character of your kiln (no two are alike). Place large 04 cones throughout it (the kiln) during a glaze firing to find out its hot and cool spots. Learn to adjust the switches to slow or speed up different sections of the kiln. Learn to use your eyes and nose when firing, they can tell you much and remember: If you can fire majolica successfully, those copper reds and other glazes will come easily.

- D'ARCY MARGESSON

ANNOUNCEMENTS

FRASER VALLEY POTTER'S GUILD 20TH ANNIVERSARY CLAY '95

Opening ceremony Sept. 28, 1995
Fort Langley Centennial Museum
9135 King St.
Fort Langley, B.C.
7-9pm
RSVP: 888-3922

COASTAL INCIDENTS

a new consignment company
is looking for artists
CONTACT: Brian Beatty
207-1111 Homer St.
Vancouver, B.C. V6B 2Y1
ph. 604-669-2500

COMMUNITY ARTS COUNCIL OF VANCOUVER

CALL FOR ENTRIES
Christmas Craft Works
Contact:
837 Davie St.
Vancouver, B.C. V6Z 1B7
ph. 683-4358; fax 683-4394

CRAFT AND ARCHITECTURE A SYMPOSIUM

To register, contact:
CABC
1386 Cartwright St.
Vancouver, B.C. V6H 3R8
ph. 687-6511; fax 687-6711

THROUGH THE FIRE SIX SALTSRING POTTERS

Gary Cheneff, Susan Hirst, Denys James, Melissa Search, Terry Ryals and Judy Weeden
A sale and exhibition, an event of public participation and private enjoyment at Judy Weeden's studio
Sept 16-17
125 Primrose Lane
Salt Spring Island, B.C.
Contact: 604-537-5403

ELLEN DISSANAYAKE ART, LIFE, AND THE BOTTOM LINE AT

EMILY CARR INSTITUTE OF ART AND DESIGN
October 10, 1995 at 7:30pm, rm. 328
Free admission

CALL FOR PROPOSALS

New Westminster Arts Council, Gallery at Queen's Park
invites proposals from artists for exhibitions
Deadline: Sept. 30, 1995
Info: Queen's Park Gallery 1-5pm
Gallery of B.C. Ceramics
or ph. 525-3244

WORLD TEA PARTY AT
PRESENTATION HOUSE
333 Chesterfield Ave.
North Vancouver, B.C.
Sept. 17-Oct. 22, 1995

(Special tea pots and tea things in support of UNESCO)

OBITUARIES

DECEASED: Alice Bradbury, a life long member of the guild on June 20, 1995. Alice was a practical potter producing functional domestic ware. She was formerly very active in the guild. Alice was 90 years old at the time of her death.

DECEASED: During the week of August 20, Lorraine Yabuki, a former member of the guild, died of breast cancer. Lorraine was 47 at the time of her death. The following is a quote from Lorraine on her work following discovery that she was suffering from breast cancer. "The issue that breast cancer kills is very personal to me. Since July 1993, I have been battling for my life. This has affected every aspect of my existence, but first and foremost, it has given my work strength. I want my work to contribute to the public's understanding of the realities that women are increasingly having to face. The work combines clay & metal. The process involves finding metal objects & working intuitively, integrating the materials to express the anguish of women."

WORKSHOPS

Metchosin International School of Art
Lana Wilson of California

Demonstrating soft slab handbuilding and discussing cone 6 and cone 06 electric glazes.
Cost: \$90.00

Information: contact Meira Mathison, rr1, Pearson College, Victoria, B.C., V9B 5T7 of phone: 604-478-5591

Sarah Coote at Emily Carr Institute of Art and Design
Sept. 30, 1995

(See registration form elsewhere in this newsletter for details)

COURSES

D'Arcy Margesson: Ceramic Technology, Glazes
Place: Emily Carr Institute of Art and Design

Times: Saturdays, Sept. 16-Dec. 16, 10-1:30

Prerequisite: 1st year or permission, Class limit: 16

Cost: \$286.00

Contact: Emily Carr Institute of Art and Design
Ph 604-844-3810

UNCLASSIFIEDS

WANTED: Pottery Studio Equipment
Wheel, Kiln and Accessories
Contact: Cora at 433-0467

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MADE IN CLAY 1996

Application for Booth Space

Name: _____

Address: _____

Postal Code: _____ Phone: _____

Booth fee: \$275.00 GST: \$19.25 Total cost: \$294.25 (\$175.00 due on registration, balance of fee due by January 15, 1996.)

Table fee: \$110.00 GST: \$7.70 Total cost: \$117.70 (\$60.00 due on registration, balance of fee due by January 15, 1996.)

Dates: May 3-5, 1996

Setup Dates: In town participants: May 1, 1996
Out of town participants: May 2, 1996

Registration dates: Registration begins August 1, 1995. Booths will be allotted by lottery. Applications postmarked prior to August 1, 1995 will not be accepted. All registrants must be members in good standing of the Potters Guild of B.C. and continue to be members in good standing at the time of the sale.

POST DATED CHEQUES WILL NOT BE ACCEPTED FOR REGISTRATION

Wait list: A wait list will be created.

NOTE: ALL PARTICIPANTS WILL BE REQUIRED TO ASSIST WITH THE SALE. PLEASE INDICATE WHAT TASKS YOU CAN HELP WITH. PERSONS WISHING TO CANCEL REGISTRATION AFTER DECEMBER 1, 1995 WILL RECEIVE A REFUND OF FEES ONLY IF A WAITLISTED PARTICIPANT CAN BE FOUND TO TAKE OVER THE BOOTH SPACE.

I am prepared to help the Made In Clay Sale by serving on the following committee:

Publicity _____	Facility set up _____
Advertising _____	Setup organization _____
Workshift _____	Security _____
General Planning _____	Media liaison _____
Other _____	

Please mail completed form with your deposit to: Potters Guild of B.C.
1359 Cartwright St.
Vancouver, B.C.
V6H 3R7

WORKSHOP WITH SARAH COOTE: THROWN AND ALTERED POTS

Where: Emily Carr Institute of Art and Design

When: September 30, 1995

Cost: Members: \$45.15; Non Members: \$58.85 GST inc.

Content: Sarah will deal with traditional and non traditional approaches to making pottery. The focus will be on constructing thrown and altered forms on and off the wheel. She will also discuss her approach to surface glazing using a cone 10 porcelainous stoneware.

Sarah is currently an instructor in ceramics at Langara College. She has also taught at Emily Carr Institute of Art and Design. She has been visiting instructor in Cataluna, Spain and has taught at Nova Scotia College of Art and Design, Rhode Island School of Design, and visiting lecturer at Ohio State University and the University of Colorado.

ENROLLMENT: NAME: _____

ADDRESS: _____

PH. : _____

**PLEASE FORWARD COMPLETED
FORM WITH PAYMENT TO :**

**Potters Guild of B.C.
1359 Cartwright St.
Vancouver, B.C. V6H 3R7
Ph. 604-669-5645**



Potters Guild of British Columbia *1995 Membership Application Form*

☐ Yes, I want to become a member

☐ Yes, I want to renew my membership

I/we are applying for the following category of membership:

Individual.....\$35

Senior.....\$20

Family or Studio (max. 4 persons).....\$50

Institution or Group.....\$70

Student, (full-time).....\$20

Corporation.....\$70

Name: _____

Mailing address: _____

_____ Postal Code: _____

Phone: _____

Mail or deliver to:

Potters Guild of B.C.
1359 Cartwright St.
Vancouver, B.C.
V6H 3R7

I/we enclose \$ _____

The membership period is the calendar year.